

AMERICAN ART NEWS.

Vol. IV. No. 12

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SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Academy of Design.—Annual exhibition, Fine Arts Galleries.

Astor Library.—Color plates, Japanese lithographs.

Benguiat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of book bindings, manuscripts and early printed works.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art. Durand-Ruel Galleries.—Old masters and modern paintings.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Exhibition of early Dutch and Flemish Art.

Fifth Avenue Art Galleries.—Furniture and bric-a-brac.

Fishel, Adler and Schwartz.—Exhibition of portraits by William Funk, beginning January 2.

Gimpel and Wildenstein Galleries—High class old paintings.

Hamburger Fres. Paris—Works of Art.

Heinemann Galleries—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Exhibition of sporting prints, color prints, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library Building.—Exhibition of etchings and drawings by Menzel, and etchings by J. Alden Weir.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Exhibition of paintings by Childe Hassam, through to-day. Paintings by D. W. Tryon and T. W. Dewing, beginning January 4.

Oehme Galleries—Paintings and Water Color drawings.

Pratt Institute.—Exhibition of paintings by Joseph Lie.

Ralston Galleries.—Works of Art.

Schaus Galleries.—Fine paintings and Prints.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries—High class paintings and prints.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

(Sales on Page 6)

The directors of the Metropolitan Museum of Art may refuse the offer of \$100,000 and a dozen paintings made to them by George A. Hearn a few days ago because of the conditions attached. Mr. Hearn proposed that the paintings be kept together permanently and that the interest on the money be used to buy the works by living American Artists.

One of the great difficulties which the officials of the Museum have to meet is the demand that gifts of paintings be kept together permanently.

Mr. John Harsen Rhoades contributes seventy pictures from his superior collection of American paintings to the first exhibition of the Lotos Club of the current season. These canvases, which make up the entire display, fill the two galleries of the Club House. The exhibition, both in its individual numbers and as a whole, is a delight to study, and would be a revelation not only to foreign art lovers and critics, but to many art lovers in America, could they visit it. It not

generous and liberal in the loaning of his pictures.

In this connection the reflection comes that if the Metropolitan Museum could acquire such a representative display of modern American pictures as that now at the Lotus Club, it would advance a long step forward in the now announced desire of its new director to make the institution's collections of native art thoroughly representative and complete.

Mr. J. Pierpont Morgan has given to the Metropolitan Museum five exquisitely carved panels of the sixteenth century, taken from a French chateau, and a highly valuable collection of coins.

The Society of American Sculpture and Fellow Craft announces that the season's work opens under favorable auspices and with the assurance of the co-operation of well known artists and laymen. The society will entertain this year, as last, a number of men and women distinguished in art and letters. The last guest of honor was George Cary Eggleston. Exhibitions by the artist members will be held each month at the rooms of the society, No. 111 East Twenty-third Street, and a course of art lectures will be given. A plan has been devised to have an art school in connection with and under the control of the society, to fit students for practical work in the arts.

The society wishes to provide a permanent exhibition room and rendezvous for artists, to have an art library, and a permanent exhibition of the work of American artists, as well as those European artists who are honorary members. A special feature of the work of the society will be the preserving of important sites for sculpture and painting, national and civic, to pass on all designs of proposed memorials for this country free of charge, and to attempt to influence legislation to protect our landscapes and city streets from defacement.

The Velasquez "Venus" might be secured for this country by a prompt offer of \$275,000. The time allowed for completing the subscription fund for the purchase of the picture for the National Gallery expired last night, and there will be no extension. Mr. Asquith has not been willing to open the reform and retrenchment era of the treasury management with a grant for the costly masterpiece of art, and while the authoritative critics have been of one mind respecting the merits of this unique work the subscriptions have not exceeded \$100,000. The picture is now on the market again without reserve.

De Witt Lockman's picture "Partially," which was awarded the first Hallgarten prize at the Academy exhibition proves to have been entered under misapprehension.

It seems, that Mr. Lockman was thirty-five years old in July last, and, while he made all his studies for the picture before July, he painted the picture after July. Mr. Lockman heard through a friend recently that he had won the first Hallgarten prize, but a member of his family called Mr. Lockman's attention to the fact that he was a few weeks older than thirty-five when he painted it. He accordingly advised the jury that he could not accept the prize under the circumstances.



PORTRAIT OF MRS. PARMLEE PRENTICE (Miss Rockefeller)
By Irving R. Wiles

Regarding the acceptance of the offer, Sir Caspar Purdon Clarke has said:

"Personally I am in favor of accepting Mr. Hearn's offer. We take a big responsibility on ourselves in refusing valuable gifts to the nation, for it is the nation that we represent. Of course the fewer restrictions attached to a gift the better for us and the Museum. I really believe that the use of the interest on the \$100,000 for the purchase of paintings from living artists would be good.

"We rely on the gifts that we receive to fill the Museum. We cannot be too exacting. If people attach too many strings to their gifts, or strings that we feel should not be attached to them, we could do better to argue the givers into accord with our views than to reject their offers. You get more by treating people nicely than otherwise. The South Kensington Museum got \$6,000,000 or \$7,000,000 in gifts by treating people nicely."

only exemplifies the exceeding good art taste and judgment of the collector but the strength and promise of the modern American landscape school.

It is only necessary to say that such painters as Twachtman, George Inness, Blakelock, Winslow Homer, A. P. Ryder, Arthur B. Davies, George H. Bogert, C. M. Dewey, William Sartain, D. W. Tryon, H. W. Ranger, H. G. Dearth, L. P. Desso, Samuel Coleman, Horatio Walker, J. Francis Murphy, Robert C. Minor, W. G. Bunce, J. Frank Currier, E. S. Hamilton, W. L. Lathrop and Homer Martin and Paul Dougherty, are all splendidly represented, to prove to art lovers and students the character and high standard of the exhibition. The Lotos Club is to be congratulated upon such an auspicious opening of its art season, and the having as one of its members so appreciative a collector of American paintings as Mr. Rhoades, who is also, at the same time, most

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

The students of the Pennsylvania Academy of Fine Arts are making great preparations for their annual costume ball, which will take place on Friday, January 26. These balls have become quite a feature in the social and artistic world of Philadelphia, and are looked forward to with great interest. A fund has been established to perpetuate the event and to provide a disposition for the surplus. This is to be allowed to accumulate until such time as it shall be large enough to establish a students' club room convenient to the Academy, its object being to promote greater sociability and fraternal spirit among the students of the Academy schools.

Miss Eliza Richardson, who gives the art history lectures at the Cooper Union Woman's Art School, took a number of the students to the Metropolitan Museum of Art on Tuesday, December 26, where they spent the afternoon in studying specimens of Greek art. The party had a delightful afternoon, interesting as well as instructive. Miss Richardson expects to take another party later on.

WASHINGTON ART NOTES.

The Third monthly meeting of the National Society of the Fine Arts was held on December 21 at the home of Mr. William A. Slater. The fine picture gallery and music room offered unusually attractive surroundings for the Society's instructive entertainment, the main feature of which was a lecture by Mr. Charles H. Caffin, of New York, on "Some Tendencies of Modern Painting." At the next meeting Mr. Howard Walker, of Boston, will deliver a lecture on architecture.

Mrs. Franklin Simmons, née Slocum, of Providence, R. I., wife of the American sculptor, died suddenly in Rome, Italy, on December 23.

James Herbert Parsons died on Saturday of pneumonia at West New Brighton, Staten Island, aged seventy-four. He was an artist with Tiffany & Co., for twenty-three years, and obtained the Beaconsfield gold medal in 1880. He won medals for his employers at the Paris and Chicago expositions. One of his best works was the marriage certificate of the Duke of Marlborough and Miss Consuelo Vanderbilt.

BOSTON ART NEWS.

Christmastide is not the best time of the year for art exhibitions, but Boston has done fairly well with all its shows this season, and can afford to take a few weeks' vacation. Dog lovers will be much interested in Frank W. Rogers' pastel portrait sketches of dogs, puppies and cats, now shown in Rowland's Gallery.

Other pictures in this same gallery are by Edwin Lord Weeks, Louis Kronberg, Jerome Elwell, Mariquita Gill, the new Spanish painter Bacarillas, W. J. Claus, and many other well-known painters. In the upper gallery, Mr. Theodore Wendell's pictures are still on exhibition, owing to the interest taken in his show. A portrait of Mr. Wendell, by Wm. Paxton, is also there.

Laura Hills, the miniature painter, has a small showing of her work also at Rowland's. These delightful portraits are characterized by all the fine qualities which have made Miss Hills one of the foremost miniaturists of the day. "Persis Blair," that charmingly quaint small personage, is seen again with interest.

Mr. George Folsom in his quiet gallery on Boylston Street, opposite the beautiful Public Gardens, has an interesting collection of pictures by famous artists, now on view.

Mr. Bunkio Matsuki has recently brought to this city a distinguished Japanese artist by the name of Zuisho Hotta. This venerable man does not paint with a brush, neither does he draw, but with the sharpest of knives he sketches on the blackened surface of a wooden panel, all manner of figures and landscapes.

Jef. Lempoels, the Belgian portrait and figure painter sailed for Brussels, Saturday last, having been called home by urgent business. He will return in three weeks and resume his work thus suddenly interrupted.

John W. Alexander has taken C. D. Gibson's studio in the Carnegie, where he is working on the decoration for the Carnegie Institute at Pittsburgh. The decoration, which will cover 6,000 square feet is intended for the entrance hall of the new Institute building. It is expected to be placed on "Founders Day," November 23, 1906. Another decoration on which Mr. Alexander is working are fourteen lunettes for the Pennsylvania State Capitol at Harrisburg, and which represent the history of Pennsylvania. Recent portraits he has painted are one of Miss Ryerson, of Chicago, Mr. D. Webster King, of Boston and four others which he finished this last Autumn.

On account of the important mural decorations which he has in hand, Mr. Alexander has had to decline all commissions for portraits for two years.

In addition to his Carnegie Studio, he still retains his studio in East 63d Street, and will soon lease a large gallery and finish his decorations in the Vanderbilt Gallery, of the Fine Arts Building.

Wm. T. Smedley is painting a portrait of Irving Wiles in his studio in Carnegie Hall. Mr. Smedley has another studio in his home in Bronxville where he spends a part of his time filling portrait orders, of which he has several in hand.

Will H. Low is painting a decoration, consisting of four lunettes for a house in Albany. Mr. Low has an apartment in New York, but goes to his studio in Bronxville to paint.

ST. LOUIS NOTES.

The tenth annual exhibition of the Society of Western Artists will be held in the galleries of the Museum of Fine Arts, beginning January 5, on which date the opening reception to annual members will be held.

The Society for the Promotion of Art in St. Louis has purchased two paintings and one piece of ceramic sculpture, which are to be loaned to the public schools of the city. The paintings are "A Gray Day," by Dawson Watson, to be sent to the McKinley High School, and "A Desert Disaster," by Oscar Berninghaus, to be sent to the Yeatman High School. The example of ceramic sculpture is a bust entitled "Music," by R. P. Bringhurst, and will go to the Central High School.

On December 21, Prof. Halsey C. Ives gave a talk, under the auspices of the St. Louis Architectural Club, on the proposed architectural extension and development of the Museum of Fine Arts in Forest Park. The talk was illustrated with drawings prepared by the eminent French architect, M. Binet, in consultation with Alexander Sandier, the director of the Porcelain Manufactory and Museum of Sevres, France. It is proposed to move the contents of the present Museum of Fine Arts to the permanent art building erected for the Louisiana Purchase Exposition, and add to that an auditorium and large architectural hall, in which the growth of civilization as seen in the development of architecture is to be illustrated by architectural models from the earliest periods down to the present day.

CHICAGO ART ECHOES.

Five exhibitions of unusual interest and importance will open on January 2 in the Art Institute. The first and perhaps the most important is that of the paintings of the Glasgow School, which will last three weeks. This collection comes direct from the Buffalo Fine Arts Academy, where it has been on exhibition for some weeks. Twenty-three artists will be represented. The second exhibition, that of Herbert W. Faulkner's pictures, is of importance, inasmuch as it is the first Faulkner collection ever exhibited in this city, though single examples of his work have appeared from time to time. The third exhibition will be that of the paintings of Frederick W. Freer, and the fourth that of the works of Alson S. Clark, both artists of importance in the development of western art.

The fifth exhibition for the opening of the new year is that of the pencil drawings of Belle Silveira, a young local artist of great promise. Her delicate drawings, mostly portraits, have beauty and individuality, and she has found many imitators. She is a pupil of Chase and the local Art Institute.

On January 4 will be inaugurated the series of lectures on "Greek Life and Greek Art," by Alfred Emerson. These will take place on successive Thursdays in the Art Institute. Dr. Emerson is regarded as a final authority, having been a member of the faculty of the American School of Classical Studies in Athens for many years.

A local gallery announces an exhibition of the work of George Aid, a Western artist, now long resident in Paris. A collection of etchings will be shown. In another gallery are being shown some capital examples of the work of Axel Haig.

PHILADELPHIA ART NEWS.

The new exhibition of the week is that of water colors at the Art Club by F. Hopkinson-Smith, which opened last week, and will close on January 7. Fifty-two paintings are shown and taken collectively, they are as charming as ever.

The competition for a cover design for the catalogue of the coming annual exhibition of the Academy of Fine Arts has just closed. This is entered into by students of the Academy schools each year, and the prize has been awarded to Frank P. Olmstead.

Miss Emily Sartain, head of the Philadelphia School of Design for Women, will on Wednesday, January 10, give a little "talk" on her "Summer Experiences" abroad, before the Current Events Committee of the Plastic Club. This will inaugurate a series of monthly "talks" by well-known artists.

The alumnae of the Philadelphia School of Design will give a dance for the maintenance of the European Fellowship on Friday, January 19.

C. C. Harrison, provost of the University of Pennsylvania, has resigned from the board of directors of the Pennsylvania Academy of Fine Arts.

It is suggested by persons interested in the Academy that an amicable adjustment of the unfortunate controversy that has been agitating the directorate and friends of the institution might be arrived at by the election of Harrison Morris to the vacancy created by Mr. Harrison's resignation, with the understanding that Mr. Morris abandon the idea of seeking to become president or otherwise to control the Academy.

Friends of Mr. Morris say that if he had ever entertained an ambition to succeed Mr. Coates he cherished it no longer, and would be quite satisfied and prepared to do his part in forgetting all differences if he were made a member of the board of directors.

The opening of an exhibition of paintings, which was to have occurred January 2 at the Lenox Art Gallery, No. 109 West 124th Street has been postponed to January 9. Pictures will therefore be received on January 2 and 3 from 10 A. M. to 5 P. M.

A silver medal will be awarded for the best painting in the exhibition.

Colonel Edward M. Knox, of New York, is soon to sell at auction his collection of paintings, which includes examples of the modern French, Dutch and early English schools. The collection will be sold at Mendelsohn Hall, probably late in January, by Mr. Thomas E. Kirby, of the American Art Galleries.

Among the paintings to be disposed of are Van Marke's "Returning from Market," "Cazin's "La Route," Jacques' "In the Forest of Fontainebleau," "Eventide" and "Pigs," a landscape by Corot and his "Fisherman," a landscape by Dauibigny, a sheep subject by Troyon, Mauve's "Cattle" and "The Gorse Harvest," Knaus' "Poacher," a cattle subject by Rosa Bonheur and her "Monarch;" as well as examples by Ziem, Diaz, Detaille, Vibert, Israels, Jacob Maris, Schreyer, Constable, Morland, Stanfield and other well known artists.

At a dinner given this week in Washington by Vice-President Fairbanks, President Roosevelt was presented by Ambassador Whitelaw Reid, in the name of the Nelson Memorial Society of England, with a bronze statuette of Admiral Nelson, cast from the guns on board the flagship Victory, which participated in the battle of Trafalgar.

AMONG THE ARTISTS.

George H. Clements has just returned to New York from a six months' cruising trip on the coast of Maine and in Chesapeake Bay. He has taken a studio in the Atelier Building, where he will complete a number of sketches made on this trip. Mr. Clements is an art collector, and the possessor of a number of important pictures, among them several by George Fuller, one by J. Bastien Lepage and others by John Singleton Copley portraits of the family of Nathaniel Bowditch, navigator and author of the book "Navigation," which has been used by navigators for the past two hundred years, and whose name is in the Hall of Fame. Mr. and Mrs. Clements just gave a Christmas party in Boston to all the living descendants of Bastien-Lepage, Mrs. Clements being one of the number.

Frances Delehanty, whose charming illustrations of children are so well known, recently painted a decoration for a theatre at Snug Harbor. She has an interesting one ready now for the Architectural League exhibition. Miss Delehanty, though still very young, has done much clever work, and may be counted among our most promising artists. Her studio is at No. 3 North Washington Square.

Raphaelle Johnson, who is supervisor of drawing in New York schools, painted a number of charming landscapes last summer. Her pictures, painted in a high key, are most attractive in color. Miss Johnson was a student of Frederick MacMonnies in Paris, where she lived for a number of years.

Charles M. Shean is painting some decorations for the Hotel Martinique. The subjects are landscapes, done in the German Renaissance style, and were designed by H. J. Hardenbergh, architect for the building. The ornament surrounding the panels is painted to harmonize with the architecture of the room.

A. T. Van Laer, will begin a course of lectures on the "History of Painting," before the students of the National Academy of Design on January 9. He is also giving a course of thirty lectures on the same subject at Smith College.

Wm. B. Van Ingen has finished the last of his windows for the Harrisburg State Capitol. They will be placed next week. The series, illustrative of the resources of Pennsylvania, are said to be Mr. Van Ingen's most important work. They number thirty-four, and are exceedingly well executed.

Iowans have called attention to what they consider a grave error in Edwin A. Blashfield's painting recently placed in the State Capitol. They declare that a driver was placed on the right, instead of the left of the oxen. Mr. Blashfield, in a letter to the Times, explains that the man is not the driver, and was placed thus owing to compositional necessity.

Objection has also been made to the hat which MacMonnies has placed on the head of General McClellan, in the statue he is now making in Paris, and which was ordered by Congress. It is a slouch hat, and many of the general's old comrades declare he always wore a cap of the French chasseur pattern.

Wm. J. Glackens is painting a full-

length portrait of Robert Henri. A number of other interesting canvases may be seen in Mr. Glacken's studio at No. 3 North Washington Square. He is finishing one of Battery Park and the Aquarium, and another which has recently returned from the Lewis & Clark Exposition. "Winter in Central Park" is very effective.

Henri Moriette is preparing some pictures which he intends for the Paris Salon. In his studio in the Tenth Street Studio Building may be seen a few examples of his figure work, which is attractive in style and charming in color. Mr. Moriette recently finished an important decoration for a large private dwelling.

Mr. Vonnah has exhibited at several Paris Salons, at Munich, Chicago, Stockholm, and at the Paris Exposition of 1889 to 1900.

His pictures are always prominent among those shown at the leading exhibitions in this country. His work is characterized by strong draughtsmanship, good color and excellent composition. Mrs. Vonnah the artist's second wife better known as Bessie Potter Vonnah is also an artist of note, and has won deserved reputation for her sculptures, as well as her paintings.

Gabriel C. Chênes, whose studio is at No. 3 North Washington Square, recently finished some stained glass windows for the chapel of the new

tic institution of Italy. This nomination carries with it the title of professor.

Quite recently a second decision was handed down by the Federal Courts concerning the copyright of the painting, "The Chorus," owned by the artist, W. Dendy Sadler, and exhibited in the London Royal Academy in 1894. Judge Holt sustains the contention of the plaintiff, that paintings and sculpture need not be marked "copyright" to protect them from piracy. Emil Werckmeister brought action against the American Lithograph Company and the American Tobacco Company, charging them with having violated his copyright on the painting which he got from the artist for a photographic reproduction.

Edith Penman and Miss Hardenbergh held a successful exhibition of artistic pottery at their studios in the Van Dyck last week. The pieces, which were entirely made by hand are worked up from raw clay, and designs drawn in and worked as the Indians used to do them. They are unusual in coloring and every piece is original. The exhibit was well patronized by artists who thought highly of the work that everything was sold. Miss Penman, before she undertook pottery was an etcher. A number of pretty lamps with original brass shades were in the exhibi. About Easter time they will hold another exhibition in which vases representing different flowers will be introduced with colors to correspond to each flower.

F. S. Church is painting a head in his studio in Carnegie. He is also busy with portrait orders and recently painted an attractive decoration. Mr. Church has just sold his picture.

Wm. J. Baer is painting a miniature portrait of Mrs. George S. Oliver, of Pittsburgh, at his studio in the Sherwood. Another charming portrait which he recently finished is of Mrs. Francis Sydney Smithers and child, of New York. He has begun a portrait in oil of Dr. Gilbert C. Greenway.

Harry Watrous has been obliged on account of recent trouble with his eyes to abandon his usual style of painting. He is now painting on broad lines and his work recalls that which he used to do in Paris.

Mr. Watrous is much interested in the projected Amalgamation of the Academy and the Society. Other workers with Mr. Watrous are Frederick Dielman and C. Y. Turner for the Academy, and for the Society Kenyon Cox, Samuel Isham and Robert Henri.

Miss Mathilde de Cordoba has gone a little outside of her usual pastel painting and is now painting some pictures in oil. Next week Miss de Cordoba will go to Short Hills, N. J. to paint the portraits of Mr. Vincent Travers and later to Philadelphia to paint a portrait. Two excellent examples of her work may be seen at the Academy of Design. One is a picture of little Miss B. loaned by Dr. Clara Barrus. The second entitled "Rhea" is in an attractive architectural frame designed by Miss de Cordoba. She will hold an exhibition of her pictures of children early in the Spring.

E. Christine Lumsden, whose picture "Hearts and Flowers" is at the Academy Exhibition, is painting a portrait of a girl in her studio in the Carnegie.



ROBERT VONNAH
Photo by Jessie Tarbox Beals
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Robert William Vonnah, a reproduction of whose photograph appears on this page, American figure and portrait painter was born in Hartford, Conn. Sept. 17, 1858. He studied at the Massachusetts Normal Art School, at the Julien Academy in Paris and under Boulanger and Lefebvre. He was married to Miss Bessie O. Potter in 1899. Mr. Vonnah was instructor of painting and drawing at the Mass. Normal Art School from 1879 to 1881, at the Cowles Art School in Boston a year later, an instructor in portrait and figure painting at the Boston Museum from 1885 to 1887 and at the Penna. Academy of the Fine Arts from 1891 to 1896. He was a member of the National Jury for the American section at the Paris Exposition in 1890. He is an associate of the National Academy, a member of the Society of American Artists, and a corresponding member of the Munich Secession.

French Hospital in West Thirty-fourth Street. The windows were the gift of Mr. R. E. Maillard, who gave a large amount of money for the hospital. A beautiful altar for the chapel was also a gift from him. Mr. Chênes is a pupil of John Lafarge, with whom he worked for many years. Among his recent work are the windows in the Church of St. Vincent de Paul in West Twenty-third Street. He also has executed a number of out-of-town commissions.

J. Alden Weir has presented forty-three etchings to the Lenox Library. William Miller has given some of his own works and an interesting collection of proofs by the late F. Yuengling.

T. E. Triebel, the New York sculptor, has been made a corresponding member of the Royal Academy of St. Luke, Rome, the most prominent artis-

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

We regret to be obliged to warn artists and others against solicitors or others who may approach them for subscriptions, advertisements or information, using the name of this journal or company, and who do not have credentials. All employees of this journal and company are provided with written credentials, and we shall be indebted for information of any unauthorized appeals for subscriptions, advertisements or information made to our readers and subscribers, or to the public.

That we were correct in our criticism of some remarks made by sincere but injudicious speakers at the recent meeting in the Hudson Theatre of this city, held for the purpose of discussing the removal of the art duty, would seem to be proven by the following editorial from the last issue of the American Economist, the organ of the Protectionists of the United States:

"The agitation for the removal of the existing 20 per cent. duty on works of art is just now being renewed with some evidences of additional vigor. Many excellent people have persuaded themselves into the belief that the tariff on imported paintings and statuary is wholly vicious and indefensible. At a recent meeting in New York the presiding officer went so far as to classify the United States with the Fiji Islands in the matter of tariff making. This is the customary frame of mind of the average tariff reformer. In his view all tariffs are barbarous and all protectionists barbarians. Another speaker at this meeting, who acknowledged to twenty years of barren effort for free trade in works of art, declared that if you want to accomplish anything in Washington you must have "either a political pull or a check book." For the failure of his protract-

ed crusade in behalf of "free art" no explanation is needed beyond that which is suggested in his own statement. Approached in the spirit indicated by this belief in the potency of a pull or a check book no self-respecting member of the House Committee on Ways and Means or the Senate committee on Finance would be likely to waste much time on his special mission. We should say a more discreet tactician might do more for free art.

"But it does not clearly appear that the interests of art in this country are languishing solely on account of the 20 per cent. duty. The average yearly returns from this duty amount to only about \$400,000. This sum is paid by those who can well afford to pay it. It is a revenue tax pure and simple. Protection has little or nothing to do with it. On works of art for public institutions there is no tariff. So there is no harm done to the general cause of public education."

"If domestic art languishes and domestic artists are unable to sell their pictures in as large quantities and at as high prices as they would like, may there not be other causes wholly apart from our Fiji Islands system of tariff making? One of the speakers at the recent free art meeting in New York was more candid than his fellows. He, too, deprecated the tariff as not needed for protection and not wanted by domestic artists, but he did not think the tariff altogether to blame for the present low estate of American art production and sale. It was Mr. Kenyon Cox, who rates very high among our domestic painters, who made the frank avowal that the thing most needed to give an impetus to art in the United States was that the picture buyers of this country should so advance in education, knowledge, judgment and appreciation of works of art as to be able to select and purchase a painting by an American artist on the basis alone of artistic merit and value, and not do as they now are doing—buy pictures painted abroad merely because they are painted in Europe and have foreign names on them.

"There was the milk in the cocoanut distinctly located." That is what ails American art. Not the tariff of 20 per cent. or any other per cent. Not our Chinese wall or our Fiji Island system. Not even the *sine qua non* of the pull and the check book. None of these things or all of them combined are hurting American art one-tenth as much as the ignorance shown by American picture buyers as to true art values and real art merit. Perhaps if the Free Art League were to cease to impute graft and dishonesty to a Congress that declines to tear open the tariff question on purely sentimental grounds, and should devote its energies to a campaign of education and enlightenment on lines of art knowledge and appreciation, it might not have to spend twenty years for naught. It might really succeed in doing something for American art."

We must say that while we disagree with the main argument of the Econ-

mist editorial, we are in accord with its statement that the ignorance shown by American picture buyers as to true art value and real art merit is hurting American art.

But the Economist writer fails to recognize the fact that the greater and the more opportunities that are given American picture buyers to acquire knowledge as to art values and merit, the less ignorant they will become, and that the way to educate a people is not to deprive them of the opportunities of study, as the art tariff is doing every day. The art duty must be abolished!

Although there would appear to be some slight delay in the acceptance by the Directors of the Metropolitan Museum of Art of the offer made by Mr. George A. Hearn of a fund of \$100,000, the interest of which is to be devoted to the purchase of American pictures and also of a dozen American pictures, this does not detract from the generosity and liberality of the donor. It is stated that the delay in acceptance is simply due to Mr. Hearn's suggestion that the paintings he offers be kept together permanently, and as Sir Caspar Clarke has expressed himself in favor of acceptance of the offer, the matter will probably be soon arranged. It is to be hoped that this action of Mr. Hearn's will rouse the trustees of the Metropolitan to a sense of the obligation to form as speedily as possible, complete and representative collections of not only American pictures but furniture, pottery, etc. for the Museum. It is paradoxical that the representative Art Institution of America should be without the most representative collections possible of native art.

The following brief outline of the life of the new Assistant Director of the Metropolitan Museum may be interesting to our readers.

Mr. Robinson was born in Boston in 1858. He was graduated from Harvard in 1879, and spent the next five years abroad. He took a course at the University of Berlin, and spent a year in Greece. He has been lecturer on Greek art at Harvard since 1890, and was the organizer of the classical department of casts for the Metropolitan Museum of Art.

In 1877-78 Mr. Robinson was engaged to select and manage the collections in the Slater Memorial Museum at Norwich, Conn. Upon the establishment of the Boston Art Commission, in 1890, he was made secretary, a position he held until 1898, when he was engaged to make arrangements for a collection of casts for the Springfield Art Museum.

He is a member of the Council of the Archaeological Institute of America, and a corresponding member of the American Institute of Architects. He is also the author of several treatises on art, and has compiled catalogues of Greek and Roman casts, and Greek, Etruscan and Roman vases in the Boston Museum of Fine Arts. He was elected director of the Boston Museum of Fine Arts in 1885, to succeed General Charles C. Loring.

Mr. Robinson resigned the directorship of the Boston institution last August, his letter to the trustees implying that there was friction between

himself and the governing body regarding questions of policy. It is said that the controversy over the Velasquez painting, acquired during his administration, had something to do with the friction.

Mr. Robinson went to Scotland last spring to deliver an address at the opening of the new Academy of Fine Arts, in Aberdeen, and was then honored with a degree by the University of Aberdeen. After his return to Boston, the friction which had begun before he left Boston led to his resignation. It is said that Mr. Robinson chafed under the restrictions imposed upon him. He did not do all the directing by any means. His authority had not been clearly defined. To the public he was head of the museum, but in reality his authority was cramped and limited.

The trustees of the Boston Museum of Fine Arts, in accepting Mr. Robinson's resignation on December 9, passed a resolution of regret, calling his departure a serious blow to the institution and declaring that through his single hearted devotion and distinguished ability he had done much to increase the reputation and promote the growth of the museum.

The Fine Art jury at the recent exposition at Liege, purchased three paintings from the American department for the exhibition lottery, viz.: "Evening at the Pond," by Henry S. Bisbing, who exhibited hors concours; Richard E. Miller's "Mother and Child," which has been highly criticised by artists here, and Charles Sprague Pearce's "Squall," a masterpiece.

The Municipal Art Society held its annual dinner December 19, in the galleries of the National Art Society. Charles R. Lamb, the president, presided. The subject of "Municipal Ownership in Times of Art" was discussed.

The Directors of the Buffalo Fine Arts Academy have appointed a committee to arrange for giving the Buffalo Society of Artists a room in the Albright Art Gallery. The Academy has also decided to grant the use of its exhibition gallery once a year to the Society of Artists for its annual display.

After several months' search Edward Benjamin, of Ardsley, son-in-law of H. H. Rogers, had returned to him a \$700 painting, "Cymon and Iphigenia," by Sir Joshua Reynolds, which was a part of a large robbery which took place at his residence.

One of the few unpublished portraits of Thackeray, a crayon drawing done from life, by E. Goodwyn Lewis, now in the Kensington Public Library, is reproduced in the January Century.

The public library of Syracuse, N. Y., has received a gift of fifty-two landscapes by the octogenarian painter, John Dodgson Barrow, of Skaneateles. Most of the pictures are scenes in Onondaga County.

A replica of the bronze statue of Benjamin Franklin by John Boyle, which stands in the postoffice plaza in Philadelphia, is to be given to the city of Paris by an American citizen, Mr. Harjes. The offer having been accepted, the statue will probably be officially unveiled on the 200th anniversary of Franklin's birth, next January. The site chosen is Passy, opposite the old chateau where the diplomat was so often entertained.

PARIS ART NOTES.

PARIS, December 15.

The President of the French Republic has inaugurated the new rooms of the Palais des Beaux Arts of the City of Paris (Petit Palais des Champs Elysées), where are the studio of Dalou, the sculptor, the Ziem donation, and the works of the manufacture of Sevres which were shown at the St. Louis Exposition.

At the cemetery of Montparnasse has been unveiled at the tomb of M. G. Syveton, a deputy of the second *arrondissement*, who met a tragic death, a pedestal surmounted by a bust by the sculptor Lucien Pallez, which was shown this summer at the salon of the Société des Artistes Français.

The sale of M. Guilhou's collection of *objets de vitrine* produced 203,648 frs. for the first two sessions. A *gouache* by Mouchet of the XVII. century, representing a young woman seated on a bed playing with a cat, was bought for 4,250 francs by M. Stettiner. A salts bottle in gold partially enameled with allegorical medallions of love brought 3,035 francs. M. Seligmann paid 10,100 francs for a large box in enameled gold, of the epoch of Louis XV., and 7,600 francs for a comfit box in mother-of-pearl, with gold inlaid.

The last echo of the Cronier sale is the comment excited by the fine price of 68,200 francs given by Messrs. Graat and Madoule for the white marble statue by Carpeaux, "Flora," for which only 50,000 francs was asked. It is said that this was purchased for Mr. Pierpont Morgan, but the actual purchase was made for an Englishman, Mr. Gulberkian, of London. This statue, a chef d'œuvre by Carpeaux, was originally sold by the artist for 5,000 francs, and recently at London brought only 25,000 francs.

Old engravings are very much the fashion this year, and much in demand among art lovers. An engraving in colors of the XVIII. century, the portrait of the Countess of Derby by Bartolozzi, after Sir Thomas Lawrence, brought 2,705 francs, and two pieces in black and white by Ward and Keating, after Morland, "A Party Angling" and "The Anglers' Repast," 2,550 francs.

Old Chinese porcelains have increased greatly in price this year. They bring good sums and are sold readily. When they are really fine and in good condition their value increases every day. Thus M. Lowengard, the well-known dealer in curiosities, paid 23,000 francs for a large vase 72 centimetres in height, of *famille verte*, and decorated with birds, bushes and rocks, for which 15,000 francs was asked, at the sale of the collection of Mme. Delacour. Another vase decorated with deer brought 14,000 francs, and a collector from The Hague gave 10,450 francs for a group representing a person carrying a child on his back.

A decorative vase of rose-colored porcelain was purchased for 12,000 francs by M. Hamburger. Bidding was very brisk for pieces of thin porcelain. Mr. Harding bid up to 6,700 francs for a plate in eggshell ware in red and gold. Of the paintings and water colors one of the latter by Jacquemart, "View of a Port," was purchased for 5,100 francs by Messrs. Arnold and Tripp. A beautiful canvas by Teniers, "The Old Man," for which 15,000 francs was asked, brought 21,000 francs, paid by Mr. Sedelmeyer. Another little panel by the same artist, "The Cobbler," brought 13,600 francs. A Ruysdael, "The Two Oaks," was sold for 14,500 francs to Mr. Kleinberger, and a marine by Van der Velde, 15,500 francs.

The American multi-millionaire, J. Pierpont Morgan, has offered the fine

sum of 250,000 francs for the acquisition of a work of art contained in the communal palace of the City of Solarolo, in the Province of Ravenna, Italy. It is a Madonna of the XV. century, ascribed to Desiderio da Settignano, made at the command of Isabella D'Este. The municipality of Solarolo is poor, and would sell the statue, but the government will doubtless offer opposition to the removal of this beautiful work from Italy.

In honor of the memory of the great sculptor Carpeaux, who is represented in Paris by the group, "The Dance," at the Opera House, the fountain of the Avenue de Luxembourg and the Ugolino of the

Irving as Philip II. of Spain has, of course, been the principal attraction, but John Sargent's portrait of Ellen Terry as Lady Macbeth has been a good second. Irving's "old masters" include some interesting portraits of Garrick by Reynolds, Zoffany and other eighteenth century painters.

A new record was made at Christie's last Saturday, when Mr. Lesser, Mr. Locket Agnew and Mr. Martin Colnaghi had a great triangular duel for the possession of an "Extensive View over a Landscape," by the 17th Century Dutch master, P. de Koninck, ending in Mr. Colnaghi's victory at

sold at auction, fetched only £130 in 1890. Mr. B. F. Stevens, the runner-up of the "Much Ado," secured the 1600 edition of "A Midsummer Night's Dream for £480.

Good prices were obtained at a sale of engravings by Christie, when J. R. Smith's mezzotint, after Romney's Lady Hamilton as "Nature," realized £220 (Sabin); Mrs. North, same artist, same engraver, £100 10s. (Sabin), and a fine impression, with torn margin, of W. Dickinson's engraving, after Reynolds' "Lady Taylor," £105 (Noseda). The surprise of this sale was the price, £451 10s., paid for a water color drawing, "La Promenade de Longchamp," by Swebach Desfontaines, a little known artist born at Metz, in 1769, who is represented in the museums of Lyons, Marseilles and Montpellier.

At Christie's sale of old porcelain this week, Messrs. Duveen paid 1,400 gns. for a fine pair of old Chinese Mandarin jars and covers, 51 inches high, Kien Lung period. A pair of hexagonal vases and a pair of beakers of unusual design, made 1,050 gns. (De Pinna), and a pair of old Worcester hexagonal vases and covers, 13 $\frac{1}{2}$ inches high, 760 gns. (Amor).

A memorial to the late G. F. Watts was unveiled by Sir William Richmond this week in the churchyard of St. Botolph's, Aldersgate, where the late artist had caused to be erected tablets to record deeds of self-sacrifice. An excellent full-length likeness of the painter adorns the tablet which bears above his last words: "The Utmost for the Highest," and beneath the inscription, "In Memoriam, George Frederick Watts, who, desiring to honor heroic self-sacrifice, placed these records here."

Mr. John Baillie, the enterprising young dealer from New Zealand, who has made a name for himself here by his happy discoveries of rising talent, has removed from Notting Hill to more commodious premises at 54 Baker Street, where he has got together an interesting collection of pictures and drawings by Simeon Solomon, the Pre-Raphaelite, who died some time back in distressed circumstances. Mr. Baillie also shows three important works, "An Uninterrupted Dream," by Burne-Jones; "Mercury Stealing the Cattle of the Gods," by Sir E. J. Poynter, P. R. A., and "The Body of Harold Brought Before William the Conqueror," by Ford Madox Brown. The last, a remarkable composition, is of special interest in view of the publication of Holman Hunt's book on Pre-Raphaelitism, in which the veteran artist maintains that he, and not Rossetti or Madox Brown, as generally supposed, was the true instigator of the famous P. R. B.

On January 8 and 9, the Royal Academy will elect two new associates, two associate engravers, two honorary foreign Academicians, and one Academician, to fill the place left vacant by the death of H. H. Armstead, the sculptor, whose fountain adorns the court of King's College, Cambridge.

The gold medal and £200 scholarship at the Royal Academy Schools examination has been won by W. E. G. Solomon, who was born at Capetown in 1880, and received his first art training under A. S. Cope, A. R. A., and J. Watson Nicol at South Kensington. During his five years at the Academy schools, Solomon has won five prizes and six medals, a record unsurpassed by any student of modern times.



THE BRITTANY GIRL

By Bouguereau

Now at the Lanthier Galleries

Tuilleries, a committee has been formed under the presidency of M. Carolus Duran and Rodin. Rude, Bary, Carpeaux, Dalou and Rodin are the greatest of modern sculptors, but Carpeaux alone has given movement and life to inanimate stone, and has been the modern artist even while remaining the equal of the greatest masters of past centuries; he has been called the Rubens of Marble, and is a veritable glory to France.

LONDON ART NEWS.

December 16, 1905.

For the last three days the "finest picture gallery in Europe," as Christie's sale room has been called, has been crowded with visitors to see the theatrical relics and pictures of the late Sir Henry Irving, which are to be sold this afternoon. Whistler's portrait of

2,100 gns. The highest price hitherto given for this artist, whose works seldom come into the market, was 1,050 gns. for a "Landscape with Figures," sold in 1846. At the same sale a beautiful Gainsborough landscape, "View on the Orwell," was a bargain at 420 gns., while a reputed Romney, "Portrait of Ralph Willett, Esq.," made £262 10s. A man's portrait, attributed to Frans Hals, made £294; a "River Scene," by Tiepolo, £105, and four small Venetian views, by Canaletto, £357.

Mr. Albert Jackson, who has almost denuded Great Britain of Shakespeare quartos and folios for the benefit of his American patrons, paid £1,570 at Sotheby's for a copy of the rare first edition, 1600, of "Much Ado About Nothing." The last copy of this quarteto, originally published at sixpence,

ITALIAN NOTES.

At Macerata, in the province of the Marche, one of the most interesting art exhibitions of Italy has recently closed.

In the gallery of sacred art were many rare objects, although the famous Ascoli cope was missing. It is however to be deplored that so many treasures were crowded in such a limited space, while so much room was occupied by modern works of but little value. Among the most noteworthy articles shown were a panel, invaluable as a history of art of 1335, a cross and other articles of the goldsmith's art of the fifteenth century, a triptych in ivory, belonging to San Giacomo della Marca, and the reliquary adorned with rubies, pearls, and sapphires which Pope Sixtus V. gave to his native country Montalto.

Scattered here and there in the rooms were many objects of the paleolithic, neolithic, Etruscan, early Roman and barbaric periods; tapestries, majolica, three collections of medals, one of which consists of nine hundred pieces of gold, silver and copper. Sculpture does not seem to have been much cultivated in this province.

The first room was occupied by the oldest school of painting, some large frescoes of 1200, a crucifix attributed to Bocco, an almost complete collection of works of Allegretto Nuci, a Modonna by Francescuccio Ghissi, many paintings of the school of Gentile da Fabriano, two Madonnas by a hitherto unknown artist, Marino Angelo of San Vittoria, 1438, and all the works of Antonio da Fabriano, among which was a rudely realistic crucifix. (1452.)

In the second room figure principally the schools of 1400, of which the oldest is that of San Severino, represented by Lorenzo Samilbene, some works of Giovanni Santi and Tinmoteo Viti, Raphael's first masters, and two Madonnas by Carlo Crivelli, and his disciples. Baroccio of Urbino is represented by a true masterpiece, a Holy Family.

Then follow the rooms devoted to works of the sixteenth, seventeenth and eighteenth centuries, with the painters F. Bellini, A. Viviani, A. Vitali, Sassoferato, Maratto, Nardine, Monti, etc.

The modern showing is decidedly inferior to the antique. Ercole Rosa shows some good portraits. "A Lesson from Cecco d'Ascoli," a very large canvas by Giulio Cantalamessa, "Torquato Tasso Presenting to the Academy his Poem" by G. Cingolari; "Paolo and Francesca," a picture full of life and aesthetic feeling, by Romolo de Gobbo, landscapes by Moggioni and Giuseppe Cherubini, and statuary by the young sculptor de Angelis, are among the most noteworthy exhibits.

Quintilio Corbelloini, a sculptor who has shown admirable works at the exhibitions of Paris, Rome and Naples, died recently in Milan at the age of 83 years.

The exhibition of Milan will have a section of particular importance for prints and drawings. The period for accepting these exhibits expired November 30.

The sculptor Domenico Trentacosta of Palermo has completed two fine works, the statue of a nurseryman, full of life and splendidly modelled, and a statue of the dead Christ, remarkable for its beauty and study of the human form. Trentacosta is the apostle of a new Italian school, and works in both marble and bronze.

The royal commission for the monument to Victor Emanuel II. assembled in the studio of the sculptor Senator Monteverde, passed a resolution against the manner in which, without

the knowledge of the commission, the ministry proceeded to supply the successor of the sculptor Sacconi.

Some excitement has been caused at Perugia, Italy, over the alleged discovery that an attempt was recently made to steal the cope of Pope Marcellus II. from Gubbio, near here. This one is five centuries old and extra care for its safety has been taken since the cope was stolen from the cathedral of Ascoli some time ago.

The art papers of Paris are intimating that it would be a gracious act on the part of the United States to present to Paris a bronze replica of Houdon's full-length statue of Washington in the vestibule of the Virginia State Capitol, which French artists pronounce one of Houdon's best works.

Dr. Bode's appointment to the general directorship of the art museums of Berlin, brings under his control a group of very important institutions. His reputation as a critic and historian of art is world-wide, but in addition to his remarkable knowledge and acumen in this field it is believed that he is equally strong as an organizer and executive. To him is due the extraordinary advance in the quality of the collections in the Berlin Museum during the last twenty years, and to him is due also the successful establishment of the new Kaiser Freidrich Museum, an account of which we published about a month ago.

In the House of Representatives Mr. Roberts introduced the following bill; which was referred to the committee on the library, and ordered to be printed:

To purchase a painting of the several ships of the United States Navy known as the "Squadron of Evolution," and entitled "Peace." Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that the joint committee on the Library of the House of Representatives and Senate be, and is hereby authorized to purchase from its owner and painter, Walter L. Dean, the oil painting known as "Peace" (to be hung in the United States Capitol), for the sum of fifteen thousand dollars; said amount is hereby appropriated, out of any money in the treasury not otherwise appropriated, to pay said owner for said painting, upon the passage and approval of this act.

It has been determined at a meeting of a sub-committee of the Senate and House Committees on the Library that the Brumidi frieze in the rotunda of the Capitol should be completed at an early date. The frieze is about 75 feet above the main floor of the Capitol at the base of the dome. It depicts scenes in the history of the New World from the time of its discovery down to a period just prior to the Revolutionary War. It circles the dome with the exception of about fifty feet of blank wall.

The designs for the various scenes are the work of Brumidi, who started to execute them himself, but in 1880 he fell from his scaffolding and hung in a perilous position above the marble floor until rescued by a watchman. It is believed the strain resulting from his experience was responsible for his death which occurred on Feb. 4, 1880.

Another foreign artist, Fillipo Cosaggans, tried to complete the work until May 1889, when the painting was suspended. Cosaggans had crowded Brumidi's figures in order to make room for two scenes of his own designing. Congress would not accept the design, and members have been unable to agree on any other scenes.

Opposition developed to civil war scenes or to a picture of President Cleveland opening the World's Fair at Chicago, which had been offered by Casaggans as the fruition of the discovery of the New World by Columbus, which is the first scene of the frieze.

Mr. Legrain, the Egyptologist, who has been conducting the excavations at Karnak, Luxor, in upper Egypt, has just made public a report to the effect that during the period from November 15, 1904, to August 25, last, 200 statues in stone and over 8,000 in bronze were unearthed. There is a hope that the missing fragments of the beautiful statues of Queen Isis and Thothmes III. in the Cairo Museum may be found.

From the exhibit of paintings of the Glasgow School, recently closed at the Albright Art Gallery, Buffalo, N. Y., twenty-five have been sold, seven of which were secured for the permanent collection of the Buffalo Fine Arts Academy.

Mrs. Louise Neilson Ford will go to New York in January to paint miniatures of the children of Mr. and Mrs. Winslow Pierce.

Miss Nannie Cox of the Eastern Shore has made a study of heraldry and paints Coats of Arms. She also has done some good miniatures.

IN THE GALLERIES.

New and handsome picture galleries are soon to be opened by Mr. J. D. Ichenhauser, at No. 518 Fifth Avenue.

At the Schaus Galleries, No. 204 Fifth Avenue, have recently been received a fine Homer Martin, and "General Dombrowski Reconnoitering Near Smolensk," by J. von Chelminski, a group of officers dismounted from their horses, standing in consultation against a snowy background and pinkish sky. The studies of a lion, including several sketches of the head, all on the same canvas, by Rosa Bonheur, are again shown, highly interesting as an example of how the great artist worked.

Three Harpignies have recently been received and are now to be seen at the Scott and Fowles Galleries, No. 295 Fifth Avenue. One is quite different from his usual style, and is full of the tender tones of early spring, all three being fine examples of the veteran artist. An attractive Blommers, a girl and child, a small landscape by B. W. Leeder, the English artist, and a brilliant Roybet, a swarthy man draped in a scarlet cloak, and wearing a dark sombrero, are other striking canvases in these galleries.

An exhibition of portraits by William Funk will open at the Fischel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, on January 2. Prominent among the portraits shown will be one of Mme. Nordica, recently completed by this artist. The exhibition will continue for one month.

"The Pearl Necklace," a pretty woman in white satin, holding a pearl necklace in her hand, is the subject of a picture by Gustav Jaquet, recently received at the Oehme Galleries, No. 320 Fifth Avenue. The flesh tints are admirably handled, and the modelling of the hands is noticeably good. Another painting, Polish peasants driving along a shady but sun-flecked road, by Kowalski, is a fine example of this artist's work before he selected Oriental subjects for his brush. A fine

water color, by Josef Israels, from the Forbes collection, an old man reading, is thoroughly characteristic of the great Dutch artist.

\$16,500 was recently paid by a collector in Montreal for a water color by Jacob Maris, a river view in Holland.

In the lower Knoedler Galleries, No. 355 Fifth Avenue, there are now on exhibition a number of old sporting prints in both black and white and colors, by such artists as Hodges, Stubbs, Cooper, Herring, etc. One set, "Leicestershire," dated 1825, by John Dean Paul, and six originals drawings in colors by Rowlandson, representing "Gambling," "Racing," "Cock Fighting," and kindred subjects are especially interesting. Other paintings recently received at these galleries are a water color, a forest scene by Shurleff, as well as a number of tiny water colors by this artist; an important Rico, a bright Venetian scene; a cottage interior with figures, by Kever, and the original study for the large painting, "Surprise at Day Break," by A. de Neuville.

Some most important paintings by Aimé Perret are now being shown at the Brandus Galleries, No. 391 Fifth Avenue. The subjects are peasants at their daily occupations, such as peasant women tending sheep, feeding chickens, tending geese, while stopping for a friendly chat with a neighbor, resting by a river, etc. All wear the sabot, all are strictly of the cheerful peasant type, and painted in a broad, free manner, with fine color.

"The Garden of the Tuilleries," by Pissaro, a view of Dordrecht by Boudin, and a drawing in colors signed Millet Fils, are some of the newly hung works at the Durand Ruel Galleries, No. 5 West Thirty-sixth Street. This drawing, done when the son of his great father was a young man, is especially interesting since doubtless much of it was the work of the older man. The subject is one of his typical peasant women.

An exhibition of water colors by F. Hopkinson Smith will open at the Noe Galleries, No. 368 Fifth Avenue, on January 12.

The exhibition of recent works by Childe Hassam, which closes to-day at the Montross Gallery, No. 372 Fifth Avenue, will be succeeded by one of pictures by T. W. Welling and D. W. Tryon, which will open in this gallery on Thursday, January 4.

On Wednesday and Thursday, January 3 and 4, at 11 A. M. and 2.30 P. M., will be sold at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, two estates of furniture and bric-a-brac. The first by order of the trustee, Mr. James J. Whelan, the second being the estate of Mrs. W. A. Northrop.

SALES.

American Art Galleries.—Yamanaka collection, Thursday, Friday and Saturday afternoons, January 4, 5 and 6, and evenings of January 4 and 5.

Fifth Avenue Art Galleries—Bric-a-brac and furniture, by order of Mr. James J. Whelan, trustee, and estate of Mrs. W. A. Northrup, Wednesday and Thursday, January 3 and 4, at 11 A. M., and 2.30 P. M.

THE ART DEALERS.

Two interesting portraits by Hopper have been hung recently at the Blakeslee Galleries, No. 358 Fifth Avenue. The first is a charming young woman in a white gown, with a blue scarf wound around her fair head, the other one of Frederick, Duke of York, in scarlet uniform, impresses one as having been a faithful, unflattered likeness. Two portraits by Dodson are also striking, one of Princess Elizabeth, the other totally unlike, is that of a mournful young man, draped in a black coat, wearing a black hat, with hardly a touch of color to relieve the general sombre tone.

At the Ralston Gallery, No. 326 Fifth Avenue, is a fine Roybet, the same model which served for the painting by the same artist mentioned in another gallery, but treated in quite a different way, although the general color scheme is also the same. A fine Thaulow, a Norwegian village in winter, and a brilliant Ziem, a view of Venice looking from a point not far from the Public Gardens, back upon the city, seen in a bright light, under a deep blue sky, reflected in the water, together with the bright hued sails of fishing boats, are two other attractive canvases. A number of Mr. Ralston's pictures are still in Philadelphia, where they have been on exhibition for some weeks.

Leaves from old missals, mounted and framed, are interesting art objects at the Bonaventure Galleries, No. 6 West Thirty-third Street. These examples of illuminating belong to the 14th, 15th, 16th and 17th centuries, and are full of the charm of quaintness and brilliant color. Two wonderful Renaissance cups of carved ivory, mounted in silver and jewels, are sure to attract attention, and are rare specimens of workmanship.

The exhibition of early Dutch and Flemish art has attracted so much attention to the Ehrich Galleries, No. 8 West Thirty-third Street, that it will be continued until January 6, inclusive. Besides the forty odd paintings hung on the walls of these galleries, there are several fine examples of this school, which are shown to visitors upon request. Prominent among these is "The Dream of the Prodigal Son," by David Teniers, the younger, an artist who as a rule is known by his tavern scenes, his open air carousals, or mysterious temptations of St. Anthony. This painting, in quite a different style, shows the prodigal son asleep in the left foreground, accompanied by his faithful dog. A group of cattle in the central and right foreground are especially well done, one white-faced cow somewhat suggesting Potter, while a group of sheep are worthy of Mauve. In the background is seen a tavern with guests feasting. The landscape is painted in soft charming tones.

Beginning next Monday, January 1, there will be placed on free view at the American Art Galleries, No. 6 East Twenty-third Street, an extraordinary collection of elegant carved furniture, chandeliers and brackets, made by the most skillful workmen of Japan, ivory carvings, ancient arms and armor, old Chinese embroideries, Japanese needlework and textiles, screens, rugs, etc., from Yamanaka and Company. The sale of this collection will be held in the same galleries on the afternoons

of January 4, 5 and 6, and the evenings of January 4 and 5.

A memorial gift in the form of an urn to contain the ashes of Anton Seidl has been placed, temporarily, in the building of Messrs. Steinway & Sons, 109-111 East Fourteenth Street. Through the courtesy of the members of that firm the cinerary urn will therefore be seen near, if not actually in the very spot, where the great conductor's eloquent readings of symphonic composition, first became familiar to local audiences.

The former associates and friends of Herr Seidl, may readily gain admittance by applying at Steinway & Sons for the necessary cards of entrance, to be used until January 6.

The memorial urn was designed and carried out by George Grey Barnard, whose poetic conception and suggestive treatment are characteristically shown in the design for the sculptured figures, those of the dying youth with harp, and of "The Mystery," bearing the small urn of life are especially significant.

That an American sculptor should have been entrusted with the commission would seem in harmony with the fact of Herr Seidl's wish to identify himself with this country, where his loss is still felt to be an irreparable one to this community.

An exhibition of etchings of Paris by Charles Mervon, opened December 19 at the new Keppel Gallery and will continue to January 12.

Antique jewelry, diamonds, emeralds, rubies, topazes and pearls, valued at \$3,975, were stolen on Sunday morning last from the show window of Dirkan Khan Kelejian, at No. 252 Fifth Avenue. The thief broke the window and seized an antique jewel box, in which all the missing jewels were exhibited. Detectives are at work on the case.

The sale of the Chinese and Japanese collection of Captain George W. Conner, at Silo's Fifth Avenue Art Galleries, ended Saturday afternoon last. The proceeds amounted to about \$20,000. The most important piece disposed of was a Chinese imperial screen, bought by George Crocker for \$7,500.

There is on view now at Messrs. Hamburger Brothers, Rue St. Honoré, Paris, a choice collection of old Chinese porcelains, comprising two very large vases, with covers painted with birds, flowers and ornaments of first quality. Also two other great vases with covers painted in the manner of the eggshell plate decoration, very rare to be seen on large vases. The collection consists further of fine powder blue bottles with decorations in colors, and a lot of the best *famille rose* and *famille verte* water bottles, plates and other articles, all of the best periods.

Dates for the exhibition and sale of the Heber R. Bishop collection of paintings and Art objects by the American Art Association are announced. Beginning January 13, the collection will be on view in the American Art Galleries. The sale will begin January 17 and will be continued on successive afternoons, excepting Sunday, until January 27 at the galleries.

There will be a special evening session at Mendelssohn Hall on January 19 for the sale of the paintings and an eve-

ning session at the galleries on January 22 for the sale of Japanese kakemonos, panels, Japanese and Chinese art books and European etchings and engravings.

The fifth and last day of the sale of the effects of the late Sir Henry Irving produced nearly \$15,000 making a grand total of \$93,980. The exceptional interest shown by the public in the sale was maintained to the end.

The remainder of the principal art objects in the Cronier sale, published last week, is as follows:

OLD PORCELAINS.

Important groupe de deux figures, ancien biscuit de Sévres, Mme. Duet 6,300
Groupe en ancien biscuit de Sévres, Cyrus Picart 6,300

OBJETS DE VITRINE.

Tabatière de forme ovale, en or émaillé bleu sur fond guilloché, Epoque Louis XVI., Stettner 3,000
Grande boîte de forme rectangulaire, en or émaillé, monté à cage. Fond de nacre de couleur grovée Epoque Louis XV., Davis, London 14,100

ANTIQUES FURNITURE.

Grand Bureau plat à quatre pieds Regence, Sellmann 115,000
Commode en marqueterie Regence, Duveen 45,000
Commode en marqueterie Louis XV., Sellmann 61,000
Autre commode semblable, Même époque, Sellmann 61,000
Bibliothèque basse en marqueterie Regence, Roux 27,000
Régulateur en bois de placage, Louis XV., Levy 11,000
Paravent bas, à douze feuilles, ancienne laque de Coromandel Fabre 1,620

SIEGES ANCIENS EN BOIS DORE.

Deux Petits Fauteuils en bois sculpté et doré, Louis XVI., Stettner 16,500
Grand Canapé en bois sculpté et doré Regence, Mme. Duet 7,700

AMEUBLEMENTS D SALON.

Sièges recouverts en ancienne tapisserie de Beauvais et d'Aubusson
Important Ameublement de Salon ancienne tapisserie de Beauvais Casanova, Sellmann 205,000
Ameublement de Salon en ancienne Beauvais, sept pieces, Duveen 141,000
Ameublement de Salon en ancienne Beauvais, six pieces, Horsting 82,000
Ameublement de Salon ancienne Aubusson, huit pieces, Bernheimer 57,000
Ameublement de Salon ancienne Aubusson cinq pieces, Bernheimer 32,000
Grand Canapé ancienne Beauvais Regence, Lowengard 38,000
Grand Fauteuil bois sculpté et doré ancienne Aubusson Faulline 9,000
Petite Banquette bois sculpté et doré, accotirs ancienne Beauvais, Stettner 3,500

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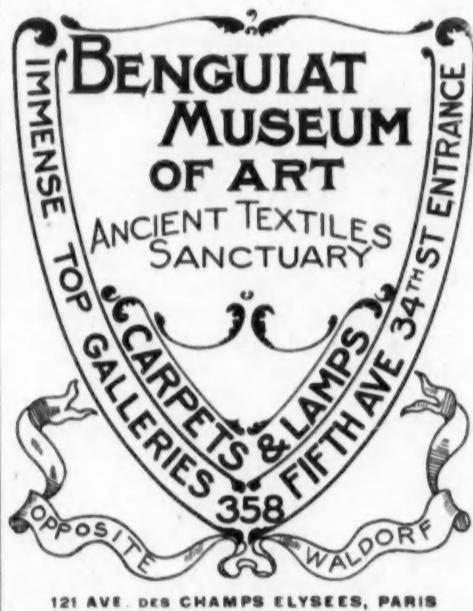
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